

PRESS RELEASE

With great sadness the Centre Pompidou learned of Pierre Boulez's death on January 5, 2016 in Baden-Baden, Germany. An immense figure of artistic creation, founder of IRCAM—an integral part of interdisciplinarity at the Centre Pompidou—marked his time and our time in history.

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For Serge Lasvignes, president of the Centre Pompidou, "*Passionate about poetry and novels (Char, Mallarmé, Cummings, Proust), about the visual arts (we know he admired Paul Klee's works and the Bauhaus experience), passionate about architecture of which he often spoke with his friend Frank Gehry, and about advances in science and technology, Pierre Boulez worked his entire life to escape the limits of artistic disciplines: his precursory spirit and talent were entirely in keeping with the founding multidisciplinary vision espoused by Georges Pompidou for the Centre Pompidou project.*"

Pierre Boulez, born in 1925, is a founder in the true sense of the word. Founder of an artistic world that has mobilized the attention of his contemporaries since 1945, founder of institutions such as The Domaine Musical, IRCAM – Centre Pompidou that opened in 1977, of the Ensemble intercontemporain, founder of a new musical practice, of an art of interpretation and transmission he carried out worldwide, from the Collège de France to the Lucerne Festival Academy. **In each of these domains, his energy and passion were contagious, capable of moving mountains of conventions and fossilized traditions.**

The composer of *Marteau sans maître* based on the text by René Char, of *Pli selon Pli* inspired by Mallarmé, of *Répons* for ensemble and electronics, of *Notations* for full orchestra also transformed the art of orchestral conducting, notably with his memorable performance of Wagner's Ring directed by Patrice Chéreau in Bayreuth. At the heart of his activity as a musician, as a polemicist, the questions of invention and imagination were always decisive. It is what marked the vision of a unique venue that gathers artists, engineers, and researchers working together to renew musical languages in rhythm with the digital revolution.

At the request of President Georges Pompidou, Pierre Boulez founded the Institute for Research and Coordination in Acoustics/Music, which opened its doors in the fall of 1977. This unique institution, at the center of the Centre Pompidou's multidisciplinary project, quickly became an international frontrunner.

These lines by René Char, the poet whose acquaintance was influential for the young composer, are perhaps the best portrait of Pierre Boulez's significant oeuvre, haunted by history and by "creative amnesia". "Adoptés par l'ouvert, poncés jusqu'à l'invisible, nous étions une victoire qui ne prendrait jamais fin. (Adopted by the open, sanded down until invisible, we were a victory that will never end)"